1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

Pottery was not confined to household chattels; great roof ornaments of baked clay were made to adorn the temples. Sun-dried adobes were commonly used for general house construction. However, they were sometimes fired into bricks which formed the back walls of fireplaces or were substituted for dressed stone in the corners of buildings. A temple at Tizatlan carries brick construction in the pillars before the altar, but rubble faced with cut stone was preferred as a general building material for temples. Before the great temples, braziers the height of a man, combined ritualistic usefulness with architectural ornament. Cones of baked clay were used as studding to keep the plaster from slipping off the temple walls and to serve as a decorative element as well.[21]

The Mexican craftsman had at hand an abundance of good pottery clay, which from the earliest times provided a medium for plastic experiment and experience. Work in clay created the background for that sureness and security in creation that stands out in the later Mexican sculpture in stone and wood. According to our Western standards, clay is a substance inferior to wood or stone for plastic expression. However, the ancient Mexicans, like the old Chinese, considered it fit for the finest examples of their arts and crafts.

Mexican craftsmanship, whatever the tribe and whatever the era, was superb in that it answered the necessities and ideals of both the time and the people. There is little evidence of a wide gap between superior and inferior workmanship, as in our Western civilization, where there is less need or opportunity for high-grade handwork. In unindividualized societies the general skills of the tribesmen, so far as can be judged by their work, follow a more even course than in